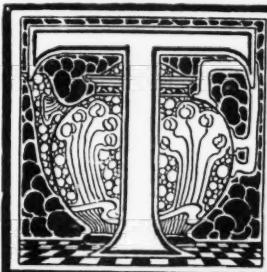


KERAMIC STUDIO

Vol. XXIV, No. 4

SYRACUSE, NEW YORK

September, 1922



THE New York State Fair which will be held at Syracuse, September 11th to 16th, will have, beside the regular art exhibit with prizes for exhibited work, a loan exhibition which is being arranged by Miss Anna M. Walling, assisted by Mrs. Nina Hatfield, president of the Keramic Society of Greater New York. It will include an exhibit of Czecho-Slovac embroidery, some of the finest pieces to be found in this country; an exhibit of rare textiles from the Metropolitan Museum of Art of New York; an exhibit of batiks designed and made by our best and most noted craftsmen; an exhibit of hand-woven fabrics made by our best weavers; an exhibit of hand-decorated china and of pottery, designed, decorated and made by members of the New York Society of Ceramic Arts, the Keramic Society of Greater New York and the New York Craftsmen's Club; also a collection of art magazines, books and photos.

It is hoped that students and all those who are interested in art in any branch will visit this exhibition. Some of New York's best craft workers will be present and show and explain every piece exhibited. Miss Walling will be most happy to give any information or advice desired.

In regard to prizes, entries and any information desired in connection with the Art Department of the Fair, Mr. J. Dan Ackerman, Jr., Secretary of the New York State Fair, Syracuse, N. Y., will send any one interested a catalogue and list of premiums on request. Entries close September 2nd. At present the list is short and premiums small, but if people can be interested this year to send some good exhibits the Commission will be encouraged to do something for the Art Department of the Fair in the way of larger prizes. So we hope that our good decorators and craftsmen will help the movement along by sending their work and showing that there is a real interest in Art Crafts.

Miss Walling writes: "I want the Women's Building to be a meeting place for crafts workers and all who are interested in the art educational side of the work."

♦ ♦

In connection with article on lunch sets made by students of the Syracuse University, it is interesting to note that, in talking with a well known manufacturer of table ware over her plan to fit students to design shapes and decorations for table-ware, so that after majoring in pottery they might have some outlet for their work, Mrs. Robineau was informed that manufacturers were at a loss where to look for designers of good and original shapes, and that a designer who could also model the shapes would have no trouble in getting a position of \$5,000 a year. Here is a new field for our art students and designers.

♦ ♦

The playing card problem by students of the Fawcett School, under the instruction of Mrs. Stroud, is a very fascinating one. We regret that we were unable to show the cards in color, as the originals were particularly attractive in that respect. An entire set worked out in an interesting and original way ought to appeal to playing card manufacturers.

We would be interested in adaptations of this idea to plates, cups and saucers, etc., for card parties.

At the last convention of the American Federation of Art, a committee was appointed to arrange a selected exhibition of the best American Handicrafts, and circulate it among the Museums of the country, under the auspices of the Federation, during the season 1922-1923.

The work of any craftsman, if executed subsequent to 1916, will be eligible for this exhibition, if acceptable to the jury, and if art and handwork are dominant features and the object not merely the result of mechanical process. In works accepted for exhibition from a company or firm, the designer or maker of the original must be credited with the work and the company or firm will receive recognition as exhibitors.

The following crafts will be represented: Basketry, Book-binding, China Decorating, Enamelling, Glass Illumination, Ivory Carving, Jewelry, Leather Work, Needlework, Polychrome and Gesso, Pottery, Printing, Metal Work (brass, copper, iron, pewter, silver), Textiles (batiked, dyed, printed, woven), Wood Carving.

Photographs will not be included, and designs only when accompanied by the completed work.

Only in exceptional cases will more than three pieces by any one person be accepted.

The American Federation of Art will insure the exhibits for 20 per cent. less than the selling price, will arrange the circuit and undertake all responsibility for its management.

All exhibits must be shipped fully prepaid, addressed to the American Federation of Arts, care the National Gallery of Art, 10th and B. Street, N.W., Washington, D. C., in time to arrive there between October 7th and 15th, 1922. No exhibits received after October 15th.

Exhibits not accepted will be carefully packed and returned by express collect, unless otherwise requested.

Each exhibit must be marked with the name of exhibitor, and number or selling price (or valuation, if not for sale), to correspond with entry blank.

A commission of 20 per cent. will be charged on sales.

For further particulars, apply to Miss Leila Mechlin, Secretary, American Federation of Arts, 1741 New York Avenue, Washington, D. C.

♦ ♦

ART NOTE

The Minneapolis Keramic Art Club is one of the few which has continued its exhibitions all during the period of depression and inactivity, and is now planning for its Fall exhibition, in addition to the display at the Minnesota State Fair, which is always an event of interest to all keramic workers in the state.

The annual exhibition of student work of the Minneapolis School of Art shown in the galleries of the school during the month of June maintained the high standard of excellence which has put The Minneapolis school in the front ranks of the Art schools of the country.

This exhibition marked the close of the thirty-seventh year of the school's activity, and two new scholarship funds were announced in addition to the thirteen already awarded.

The summer school offered opportunities for fascinating work both in and out of doors under a most efficient corps of instructors.



SILVER AND COPPER LUSTRE BOWLS—ALBERT W. HECKMAN



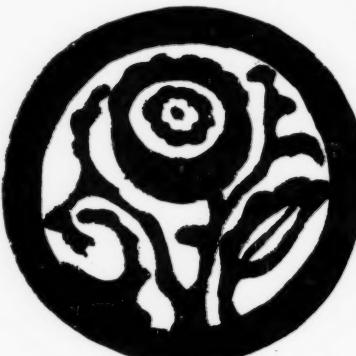
ALBERT W. HECKMAN



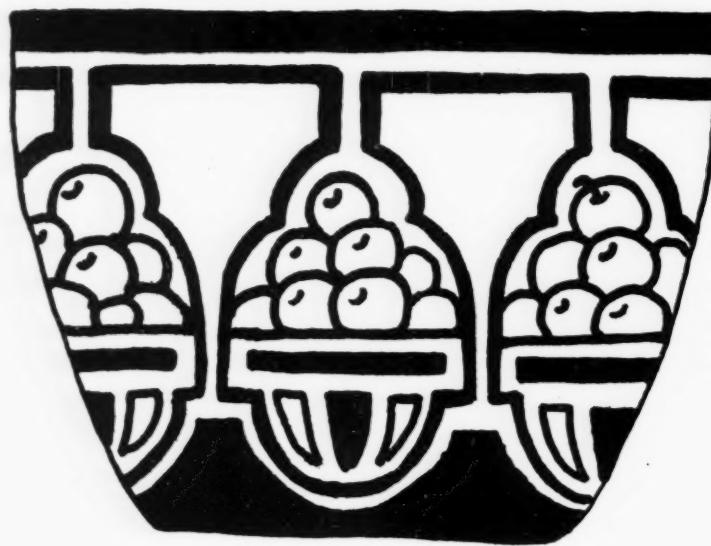
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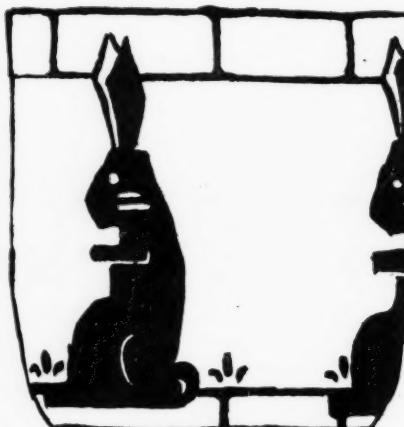
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DOROTHY PORTER

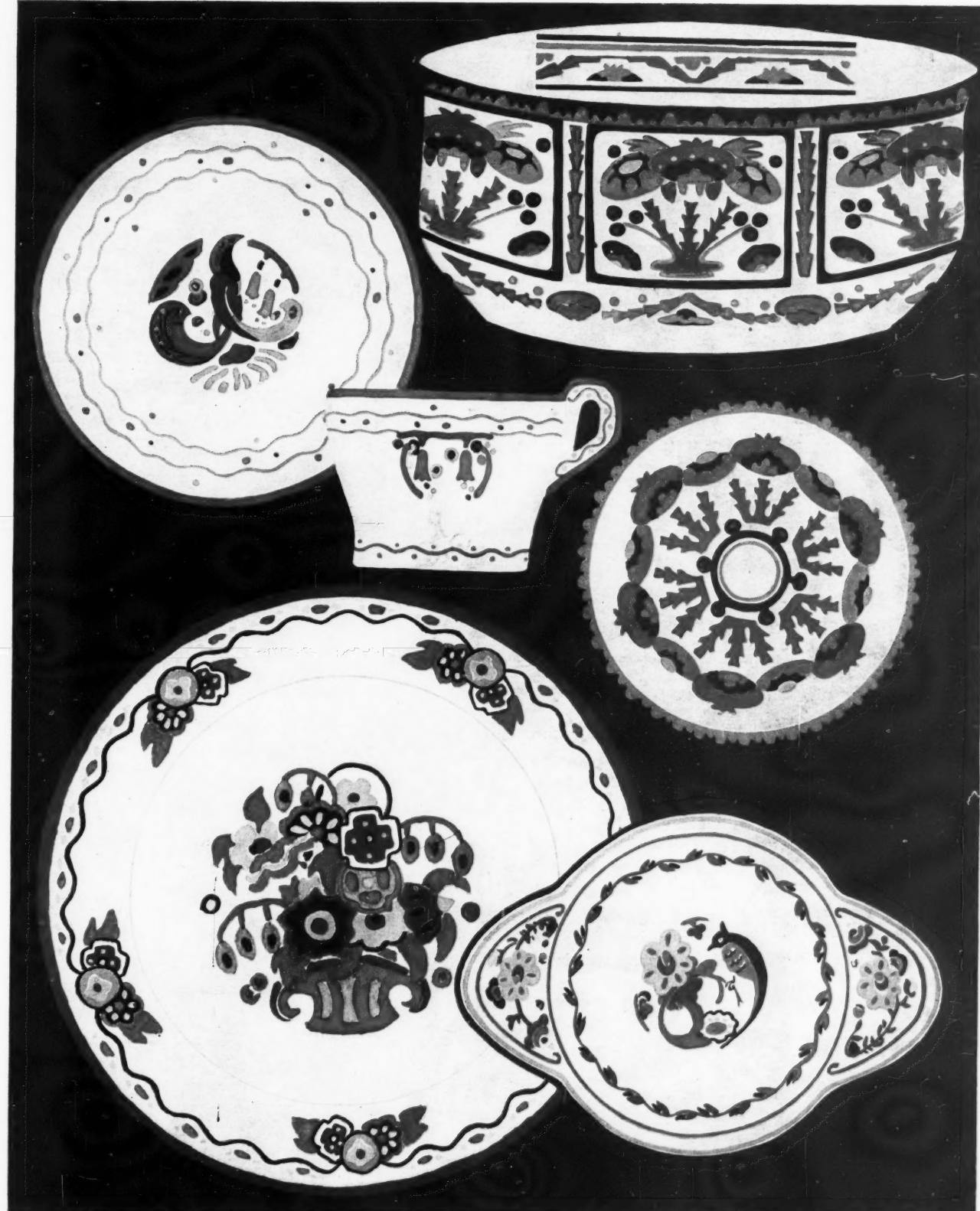


HELEN ELLIS



ALICE ALLEN

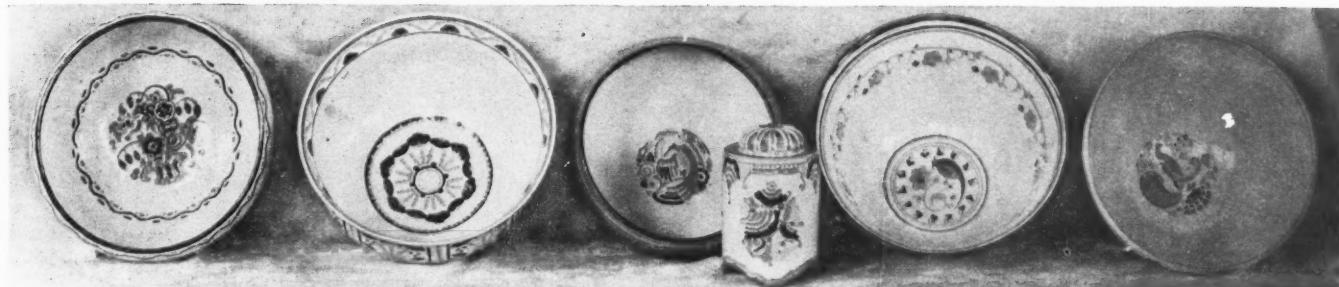
DESIGNS FOR SILVER AND COPPER LUSTRE



SEPTEMBER 1922
KERAMIC STUDIO

DESIGNS FOR LUNCH SETS BY STUDENTS OF THE
CLASS IN CERAMIC DESIGN—SYRACUSE UNIVERSITY
ADELAIDE ALSOP ROBINEAU INSTRUCTOR

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SYRACUSE, N. Y.



HAND MADE LUNCH SETS

Adelaide A. Robineau

One of the most interesting problems in the ceramic course of Syracuse University this past year has been the making of lunch sets by the third year design class. Each set consisted of six plates, six cups and saucers, tea pot, sugar and cream, and salad bowl. One or two of the girls added porringer shaped bouillon cups and low dishes for olives, salted almonds, etc.

The plates and saucers were pressed in moulds. The cups, tea pot, sugar, cream and porringers were partly cast and partly hand built, the salad bowl was thrown on the wheel. Then the pieces were glazed with a white stannifer glaze with an interesting black crackle, and finally decorated overglaze with brilliant enamels, so that the students learned practically every possible process in studio pottery making.

Beginning with the coming year, students in the design course will be allowed to major in ceramics which have been fitted into a four year course. During the summer session the same instruction is given in a more condensed form, as more hours can be taken than during the regular school year. Many teachers in the public schools take advantage of this opportunity to learn the Freshman problems for use in High School work, and always there are several more advanced students of pottery and studio workers who come to learn certain phases of the work such as throwing on the wheel, glazing, etc.

But the problem which raises the most enthusiasm is the one of the decorated lunch set. In order to major in ceramics, the student has to design both the shapes and decorations of a lunch set, make the models and pressing or casting moulds for the plates and any other pieces made by the pressing or casting process; throw the salad bowl on the wheel, and handbuild at least one piece in the set, either candlesticks or a center decora-

tion. Then he or she must make and glaze all the pieces of the set and execute the decoration partly overglaze and partly underglaze, so that students will be fitted for either studio work or designing for our art or tableware manufacturers. There is a growing demand for American designers for the commercial potteries, and manufacturers complain of not knowing where to turn for new shapes or designs.

In order to stimulate the students to work "overtime" to make more pieces in their sets than required, and to do extra careful work, a prize of a piece of "Robineau porcelain" was offered last season for the set judged the most attractive. The decision was a difficult one, finally falling on the set by Ruth Page, which was particularly jolly in effect with its red orange edges and bright varicolored flowers. The design of Rhoda Robbins was a close second, the plate of this set being particularly admired. Then opinions were nicely balanced in favor of the sets by Abbie Harper and Ruth Sidney. So finally four prizes were given instead of one, the girls having choice in the order named.

A plan is being worked out to make these sets for sale in craft shops, helping in this way the pupils to earn their expenses and giving them employment on leaving the University until they have found a suitable position.

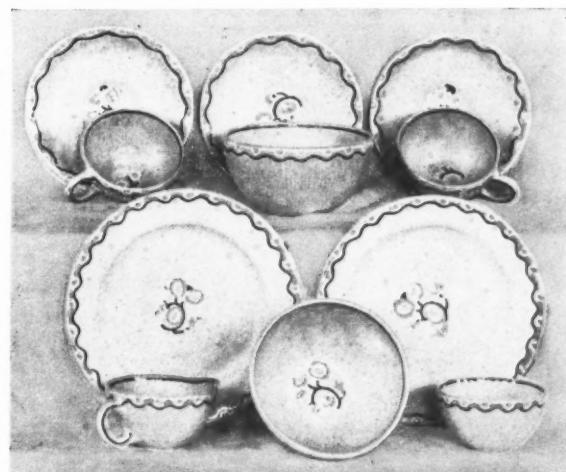
The color supplement reproduction of one piece from each of the four prized sets does not do justice to the fresh and brilliant coloring of these sets, as the engraving process greys the colors more or less, but with the aid of the full size drawings and color schemes, the designs can be absolutely reproduced on any ware, though the charm of the tin glaze crackle and the slight irregularities of hand made ware will of course be lacking.

The designs are absolutely original.



LUNCH SET—FLORENCE NICHOLSON

Ground Dark Blue. Edges, Scarlet. Medallions, and borders in bright enamels: Egyptian Blue, Leaf Green, Mulberry, Citron, Lotus Yellow, Azure Blue, Wistaria, Scarlet.



BREAKFAST SET—MABEL DECKER

Ground Buff. Design in Mulberry, Black and Celtic Green.



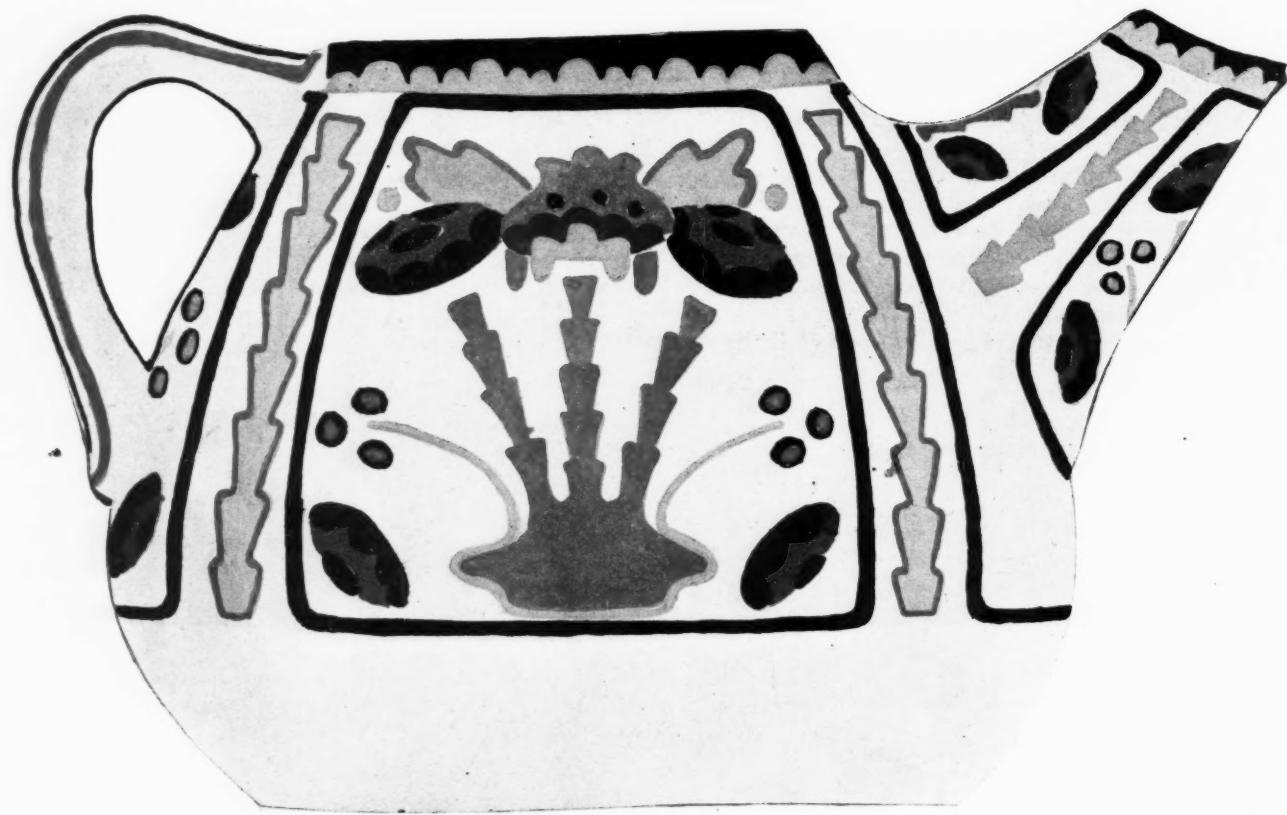
INSIDE BAND OF BOWL



CUP

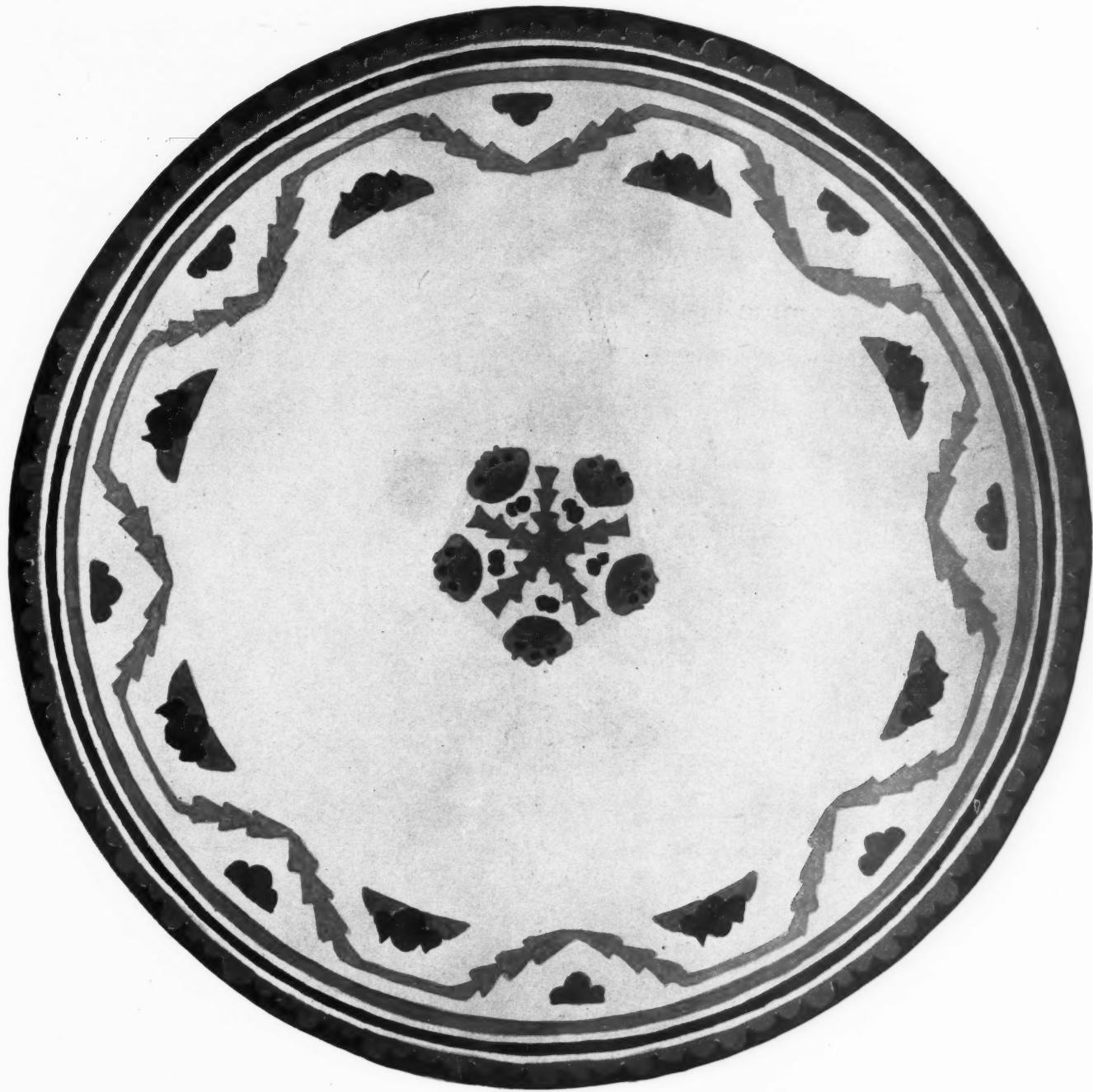


COVER OF TEAPOT



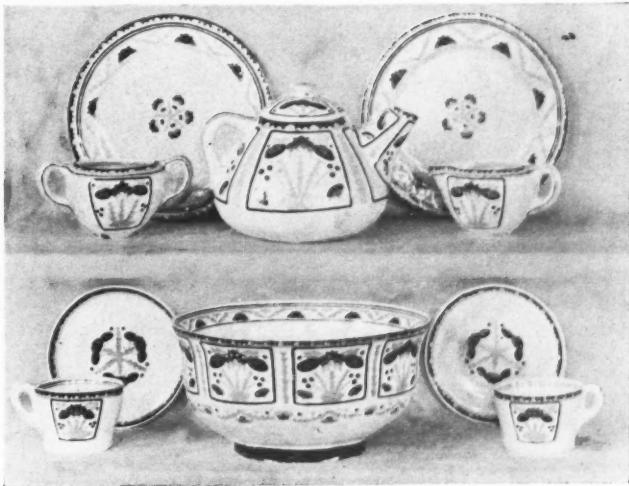
LUNCH SET—TEAPOT—RHODA ROBBINS

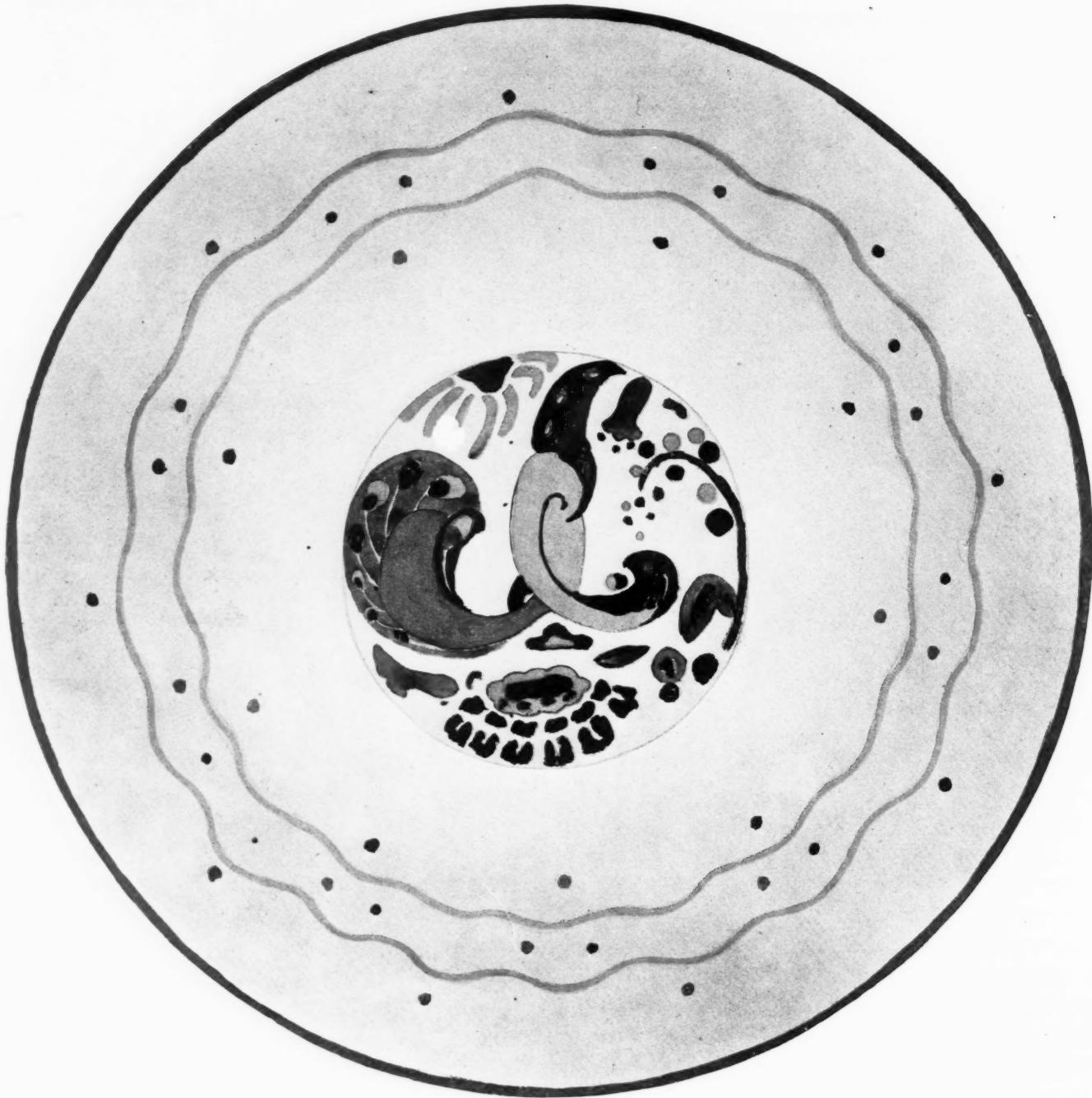
CERAMIC COURSE—SYRACUSE UNIVERSITY

**LUNCH SET—RHODA ROBBINS**

Treatment in enamels. Edge, Black and Celtic Green. Dark line, Black. Lighter line, Mulberry. Vine, Celtic Green. Lower flower, Antwerp Blue and Orange 3. Other color used in rest of set for stems and outlines is Egyptian Blue.

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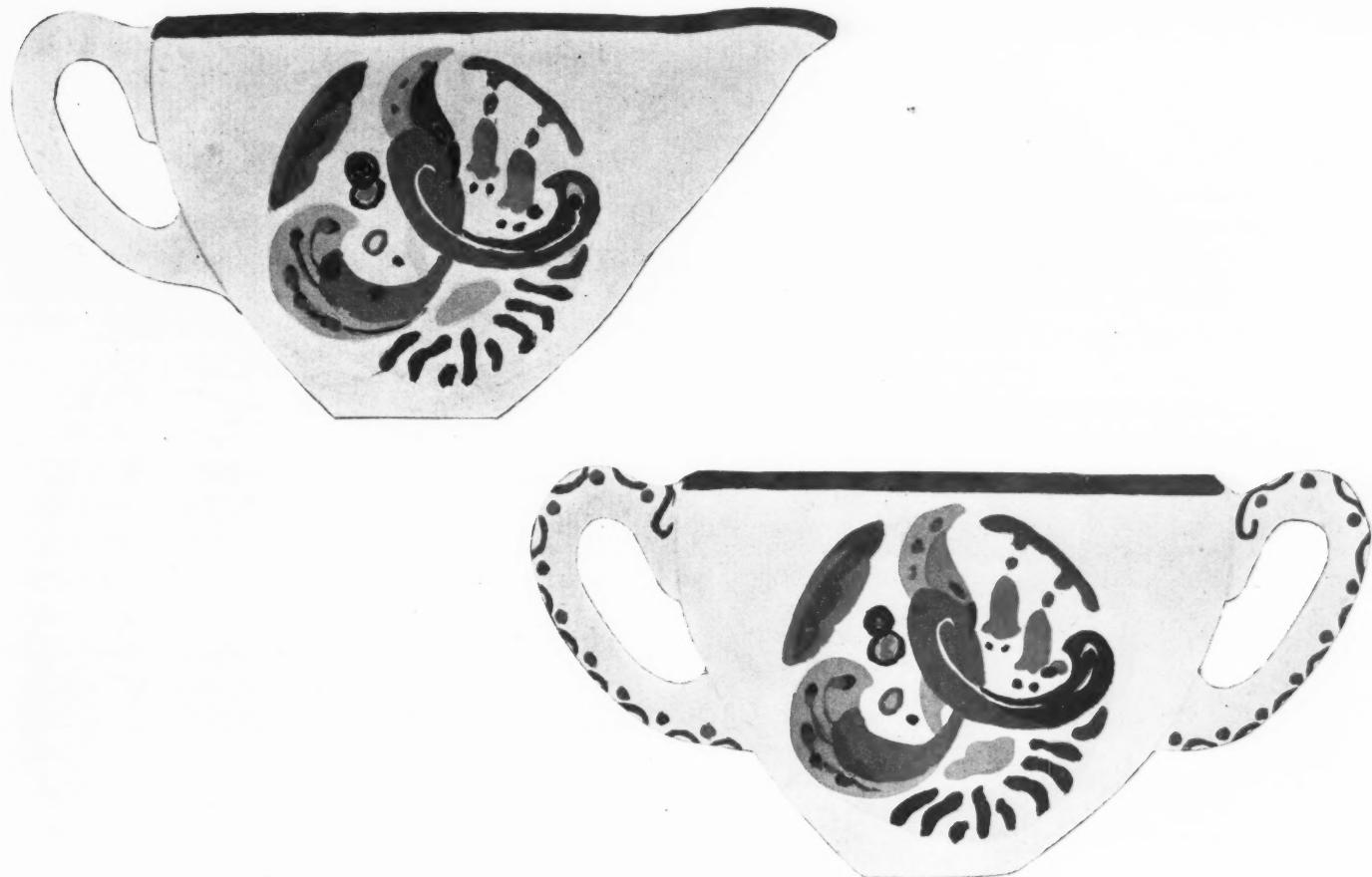


LUNCH SET—ABBIE HARPER

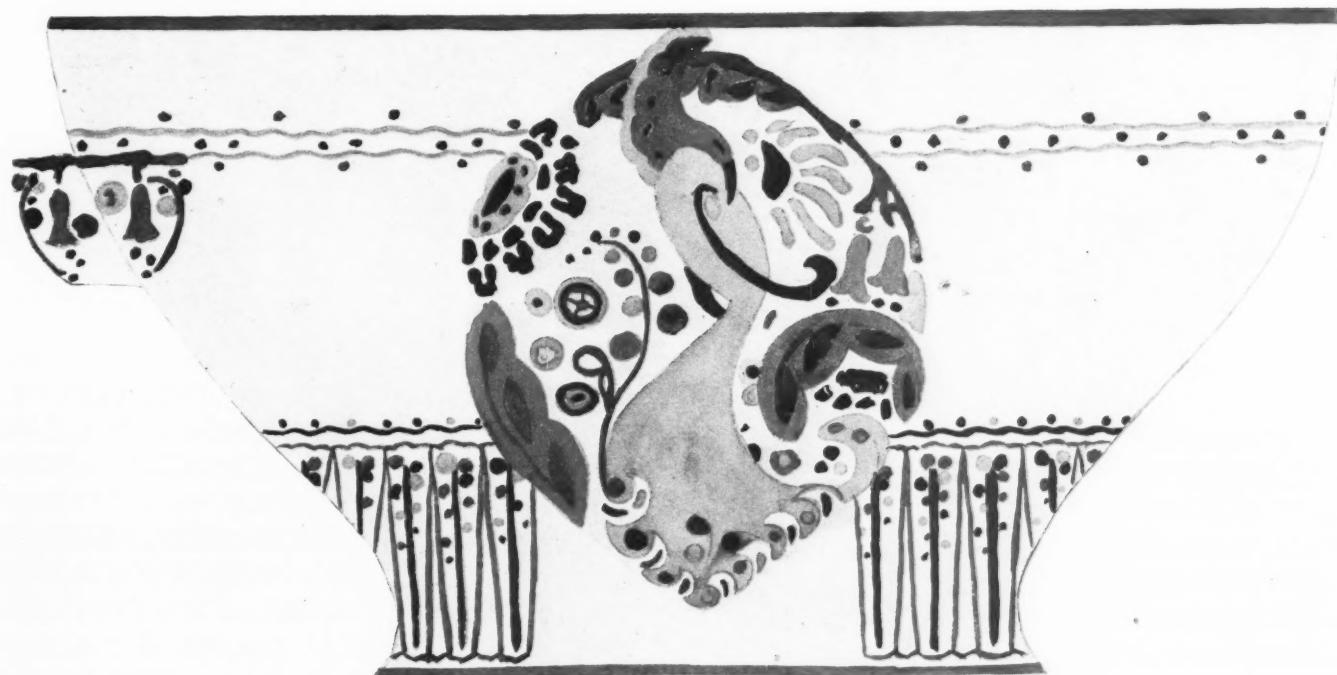
Treatment in enamels. Rims, Celtic Green. Wavy lines Wistaria with dots of all the other colors. Birds—head, Antwerp Blue; crest, Wistaria with spots of Arabian Blue; back, Peacock Green. Wing, Lotus Yellow with markings of Orange Red, Antwerp Blue and Celtic Green. Tail, Celtic Green with border of Wistaria and markings same as wings. The same colors are used in flowers and leaves, varied on the different pieces.

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SUGAR AND CREAMER—ABBIE HARPER



LUNCH SET, SALAD BOWL—ABBIE HARPER

CERAMIC COURSE—SYRACUSE UNIVERSITY



LUNCH SET—RUTH SIDNEY

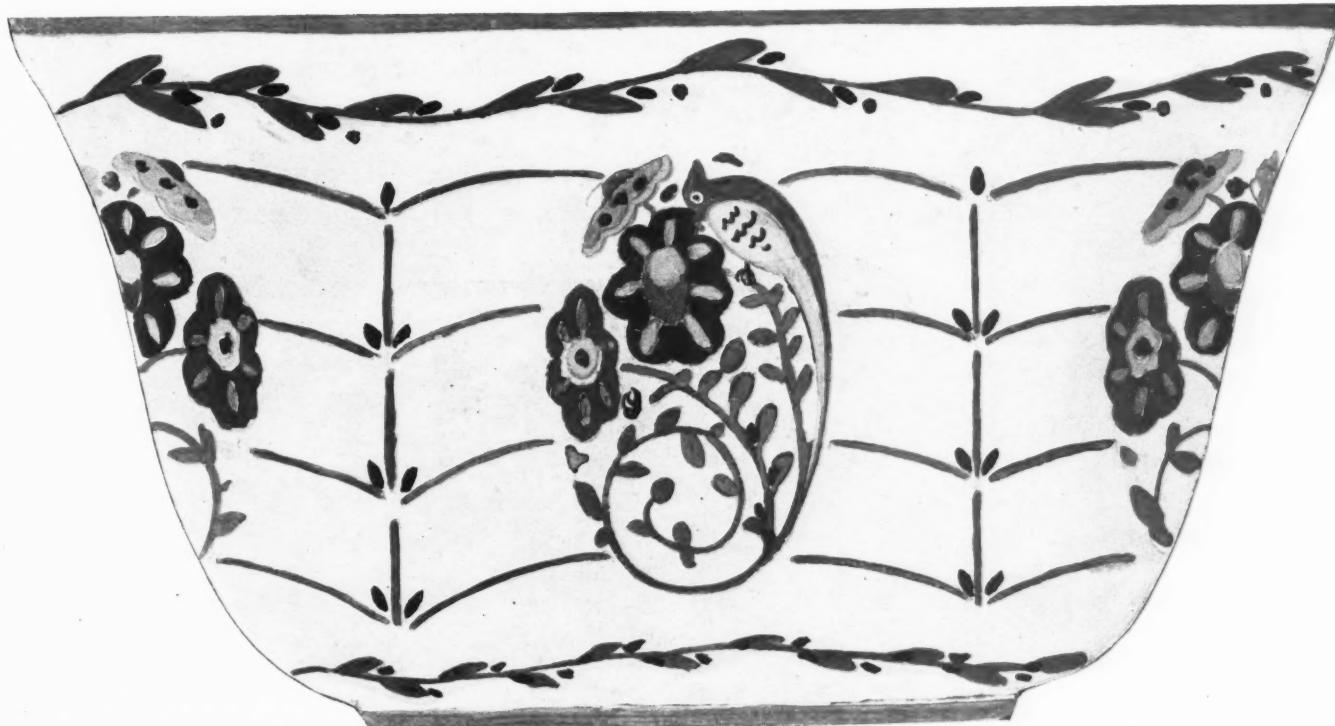
COLOR treatment of plate in enamels. Rim, Antwerp Blue. Inner line of Jonquil Yellow. Wreath in Leaf Green. Large flowers, Wistaria with Jonquil spots. Circular spot Egyptian Blue. Four petalled flower, Scarlet. Small spots in axils of leaves are black. The bird has Antwerp Blue on back, Egyptian Blue on breast with Scarlet markings and eye. Scroll, Leaf Green with dark spots and claw of bird Black. Large flower, Jonquil with Wistaria spots. Center Egyptian Blue and Scarlet. Small flower above, Wistaria with Egyptian Blue center. Wistaria spot in ring on scroll, flower near tail Jonquil with Egyptian Blue center.



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SAUCER



LUNCH SET—BOWL—RUTH SIDNEY
CERAMIC COURSE—SYRACUSE UNIVERSITY



CUP—RUTH SIDNEY



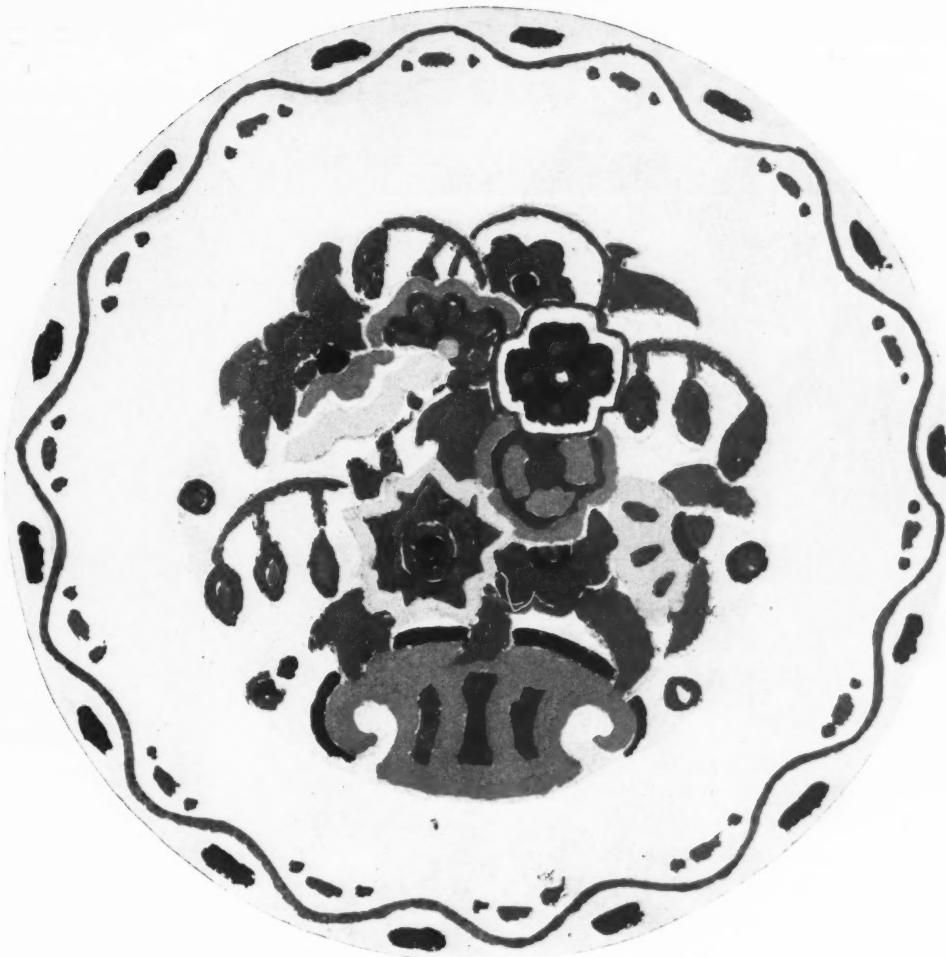
LUNCH SET—RUTH PAGE

Enamels used are Orange Red, Antwerp Blue, Egyptian Blue, Celtic Green, Lotus Yellow, Mulberry, Azure Blue.

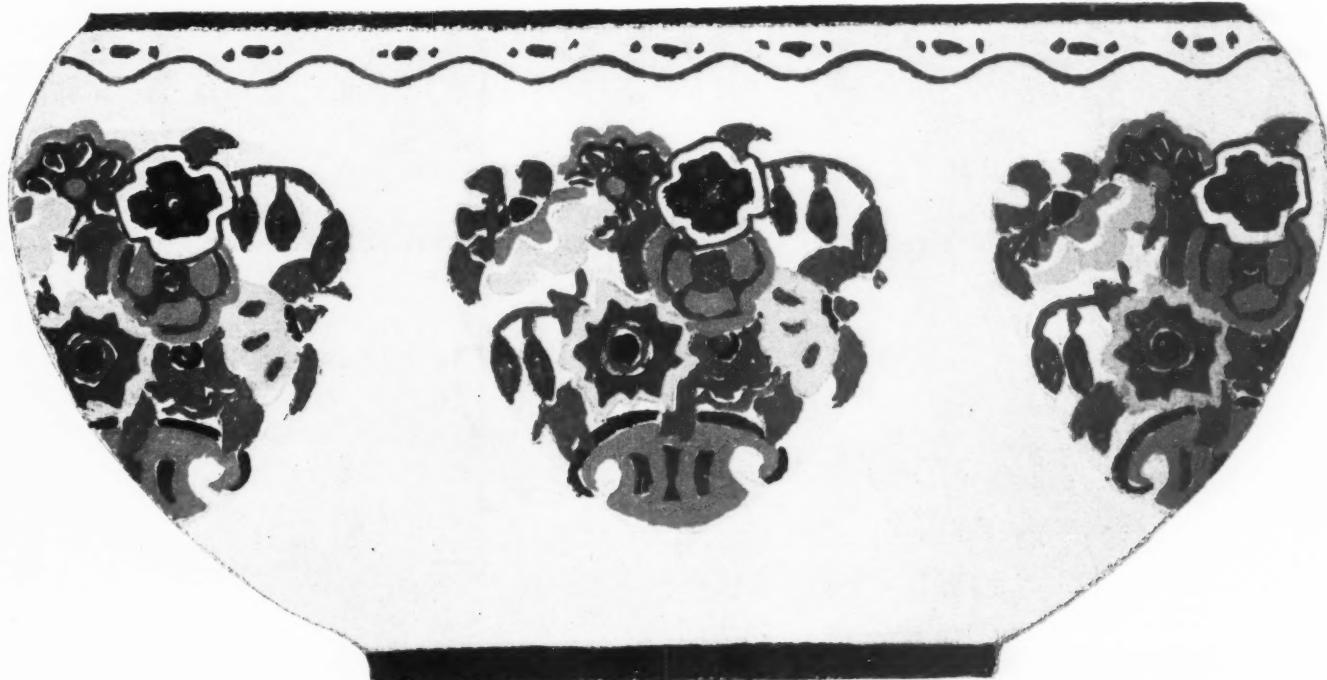


LUNCH SET—SUGAR AND CREAMER—RUTH PAGE

CERAMIC COURSE—SYRACUSE UNIVERSITY

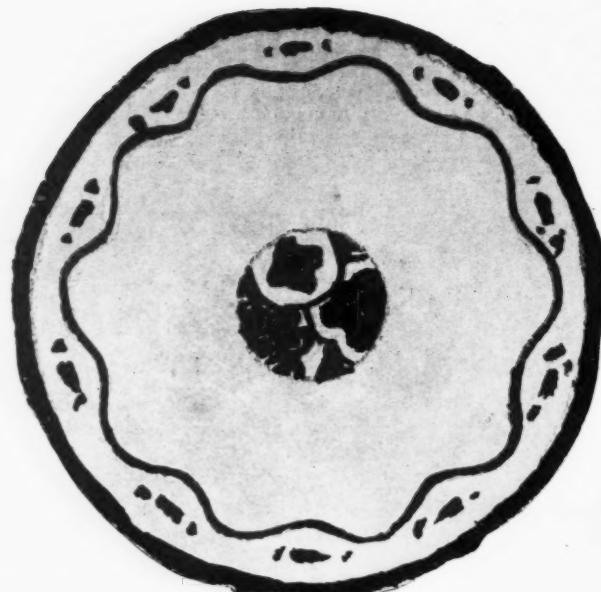


CENTER AND BORDER LINES—INSIDE OF BOWL

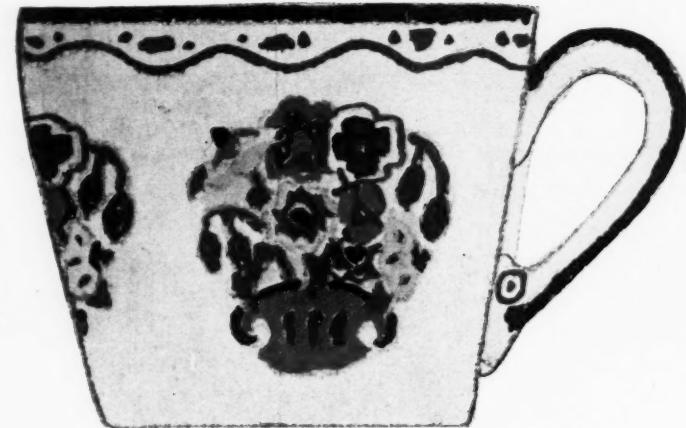


LUNCH SET—SALAD BOWL—RUTH PAGE

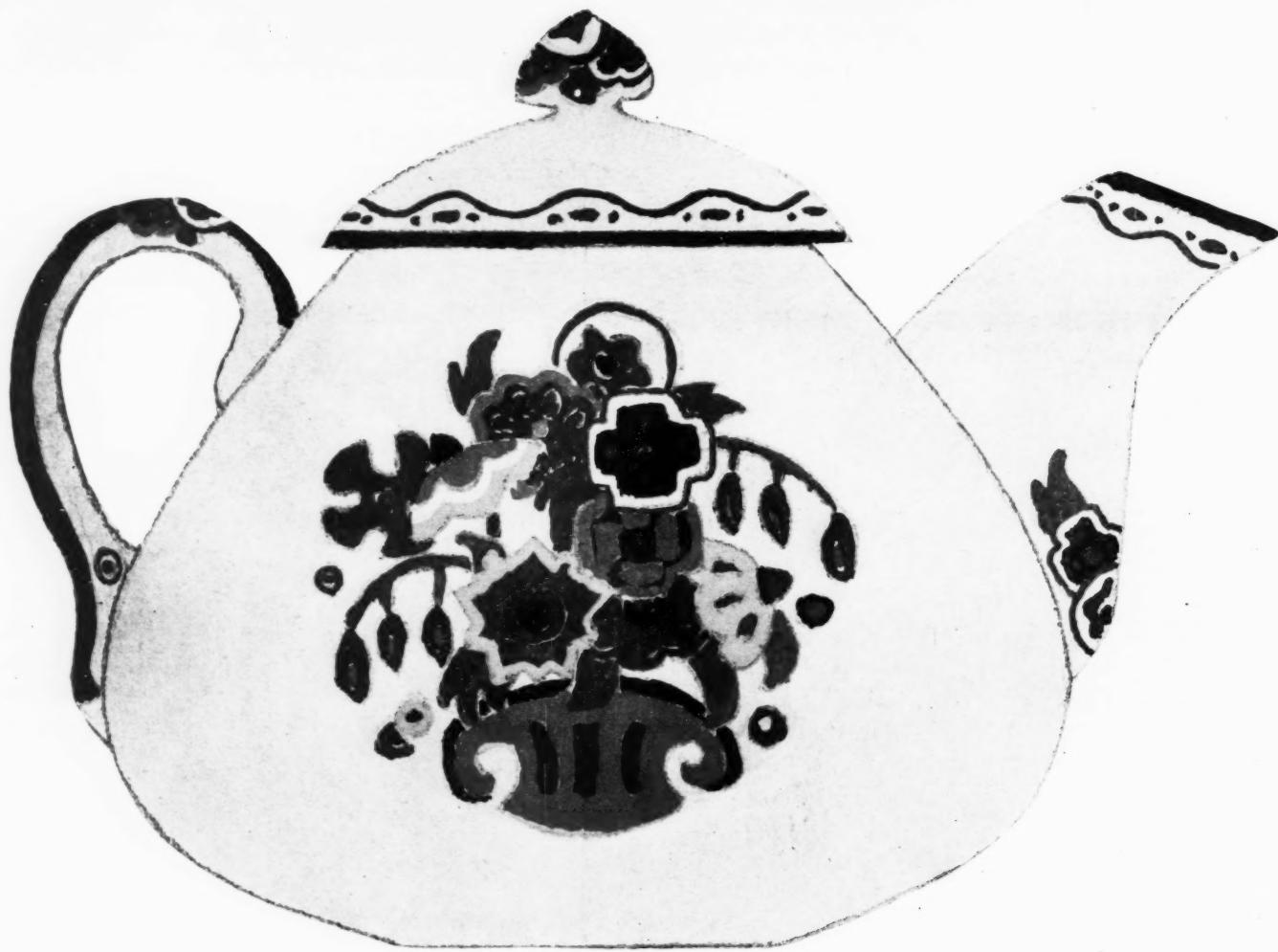
CERAMIC COURSE—SYRACUSE UNIVERSITY



COVER OF TEAPOT



HANDLE OF TEAPOT



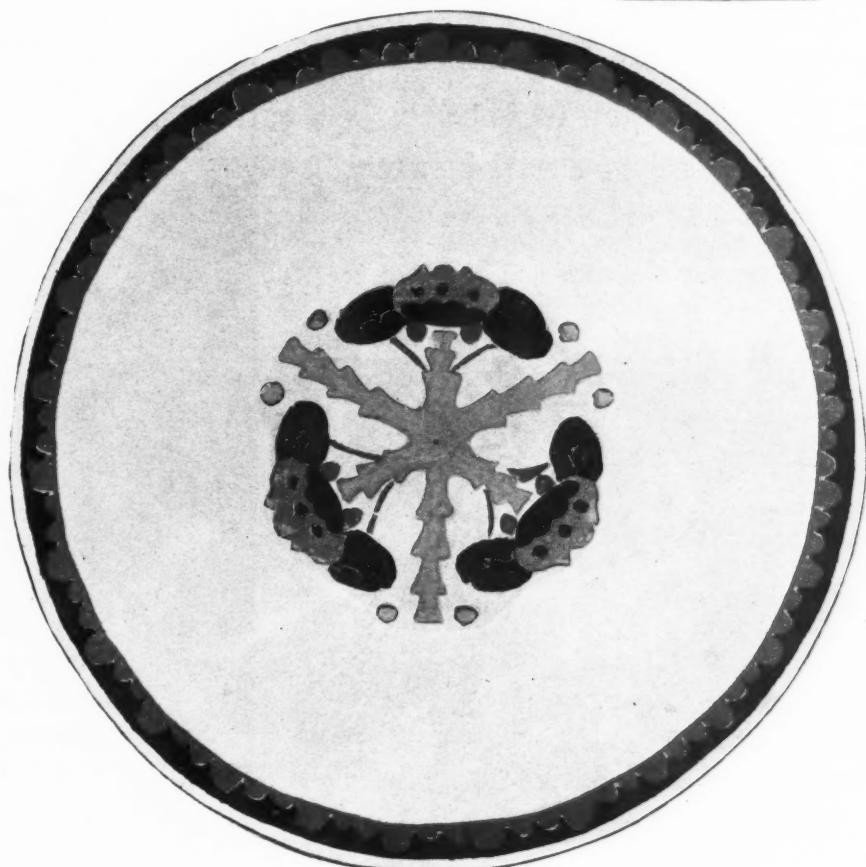
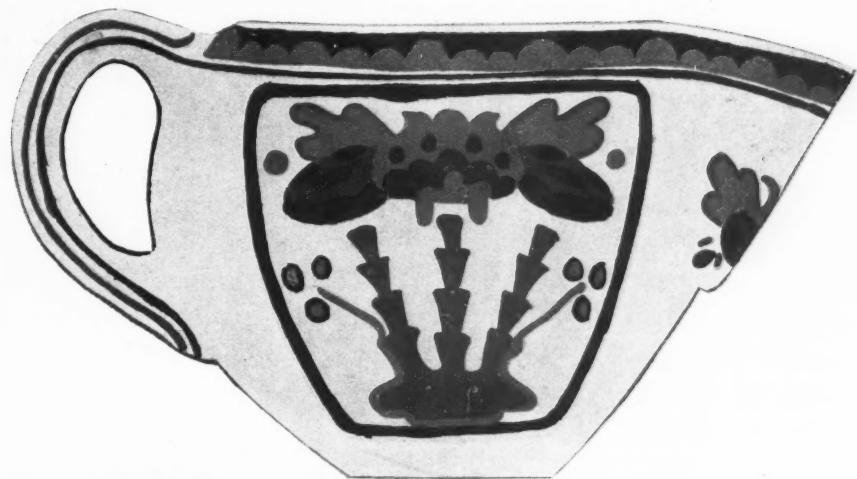
LUNCH SET—TEAPOT—RUTH PAGE

CERAMIC COURSE—SYRACUSE UNIVERSITY



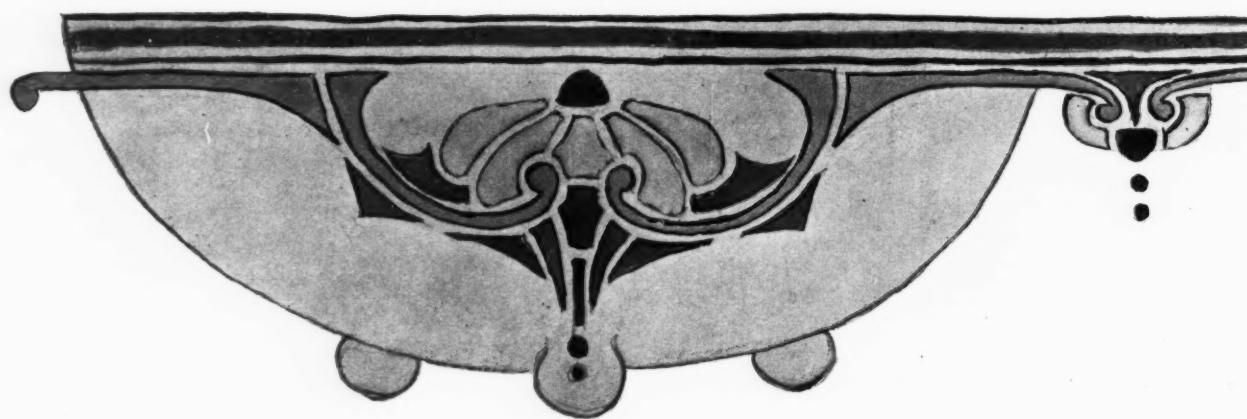
SUGAR, CREAMER, AND SAUCER OF
LUNCH SET—
RHODA ROBBINS

CERAMIC COURSE—
SYRACUSE UNIVERSITY





CUP AND SAUCER, LUNCH SET—RUTH PAGE
CERAMIC COURSE—SYRACUSE UNIVERSITY



BOWL—EDITH WARD HUNT

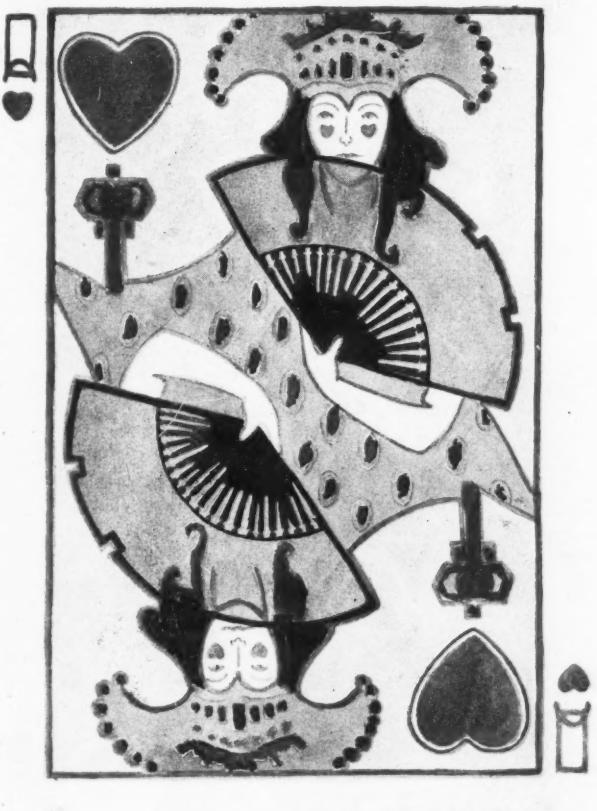
DESIGNS FOR PLAYING CARDS

Ida Wells Stroud

HOW many who play cards stop to look at the designs on the little pieces of cardboards shuffled and passed around? So intent are they upon the game that the designs are seldom thought of, and yet if we study face cards we see that much attention has been given to making them what they are. In trying for some unusual ones a group of design students found this a most interesting problem upon which to work. It offers large opportunity for imagination and there is so much to stimulate and encourage originality and individuality, two very desirable qualities in design.

It was taken as a class problem and all the possibilities were talked over, each member of the class having some suggestions to make as to how far it would be advisable to depart from the standard type of design and still create something unique. It was decided that of course there must be no up and down, so the design must be the same on each end; a card must be right side up, whenever it comes from the pack, to avoid rearranging.

Kings, Queens and Jacks were selected by different members of the class and separately discussed by all. One suggested that the King of Diamonds must be represented as a rich man. Then came the question of how to express his riches. The answer was, by showing him wearing elaborate and costly garments, a magnificent bejeweled crown and necklace. Ermine as a most expensive fur was chosen for the trimming on the robe. The jewelled scepter was a matter of course. The same ideas were used to express the Queen of Diamonds, showing fine lace instead of fur. The King of Clubs suggests a fighter, a warlike king, so the Kaiser was chosen as a fit subject. If you will study the illustration you will see that he has the gentleman's



G. TURTON



R. WILLIAMS

own mustache, green eyes and a firm chin, the usual gauntlets, and in one hand he holds an ugly looking bomb while in the other instead of a scepter we find a spiked club, very vicious looking with its red spots symbolizing danger signals. From the crown canons point in either direction. On his breast he wears a medal.

The Queen of Clubs is given as a mysteriously veiled lady with a strange bird perched on the back of her hand. The Queen of Spades, the unwelcome card, is characterized as an ugly old maid, masked and hugging up to her the proverbial black cat, suggesting the companionship of witches and similar creatures.

Then "the Queen of Hearts—who made some tarts," good enough to tempt Jack to steal them and run away. Here she is with her tarts all conventionalized and on a platter to match. We have her also in another mood, this time a frivolous one, flirting from behind her fan. One student presents the Jack of Clubs carrying a bag of money. Lastly the Joker, the odd card of the pack, so we decided that he should be not tow-faced but just himself—upright and all there. He wears a coat decorated with spots of each suit.

The color scheme for the red cards was Red, Violet Red, Violet, Blue Green and Yellow. For the Clubs and Spades the scheme was Black, Red, Violet, Blue Green, Yellow Green and Yellow.

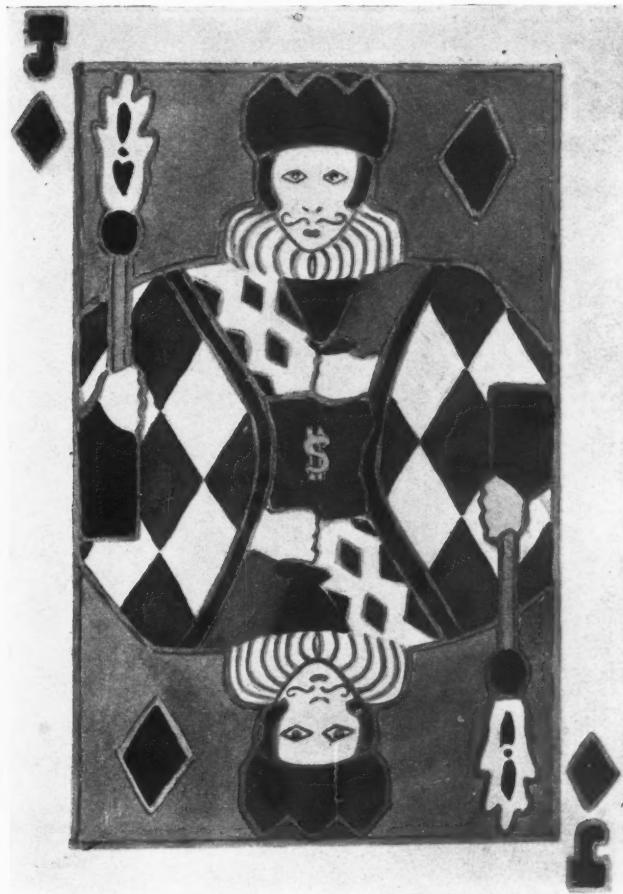
The different designs show varying quantities and values of each color so the impression of different schemes is produced. The outlining on most of the black cards is done in yellow while on the hearts and diamonds it is done in red. This is just the way one class did it but surely there are many other interesting variations on the same theme.



VIOLA McINTYRE M. LUTTGENS



RUTH O'SULLIVAN MURIEL HORNE



M. STAZEWSKI

ELEANOR HOCK



D. BROWER

MARGARET HECK

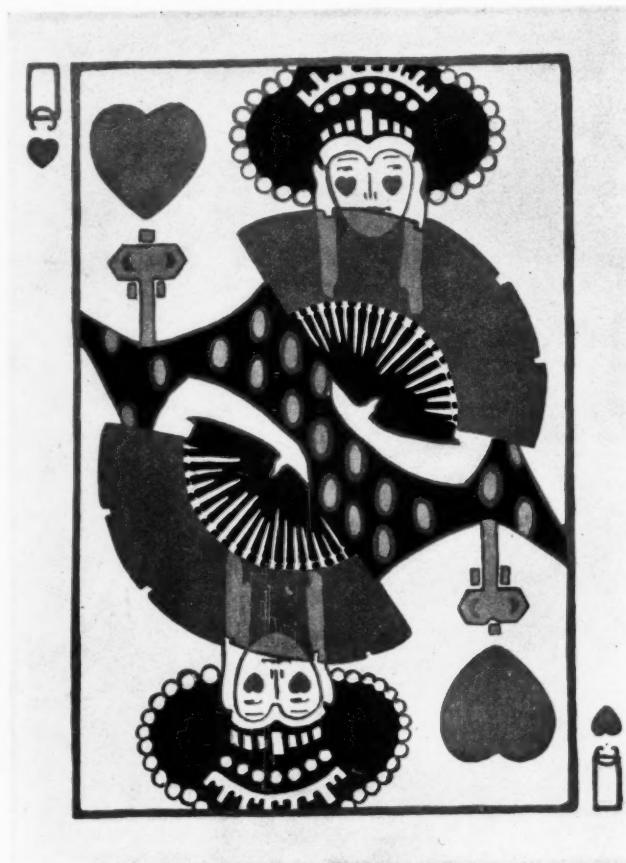


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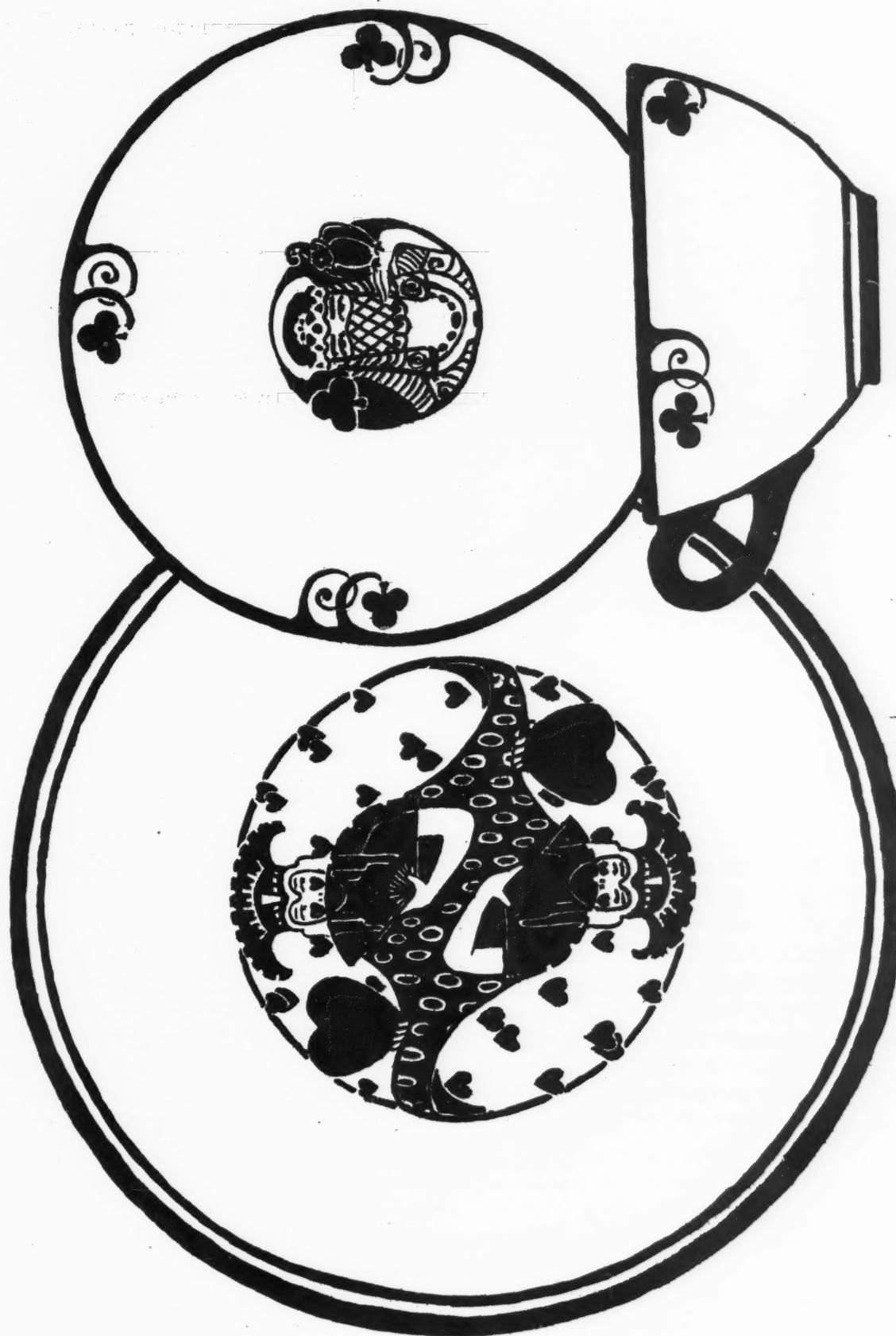


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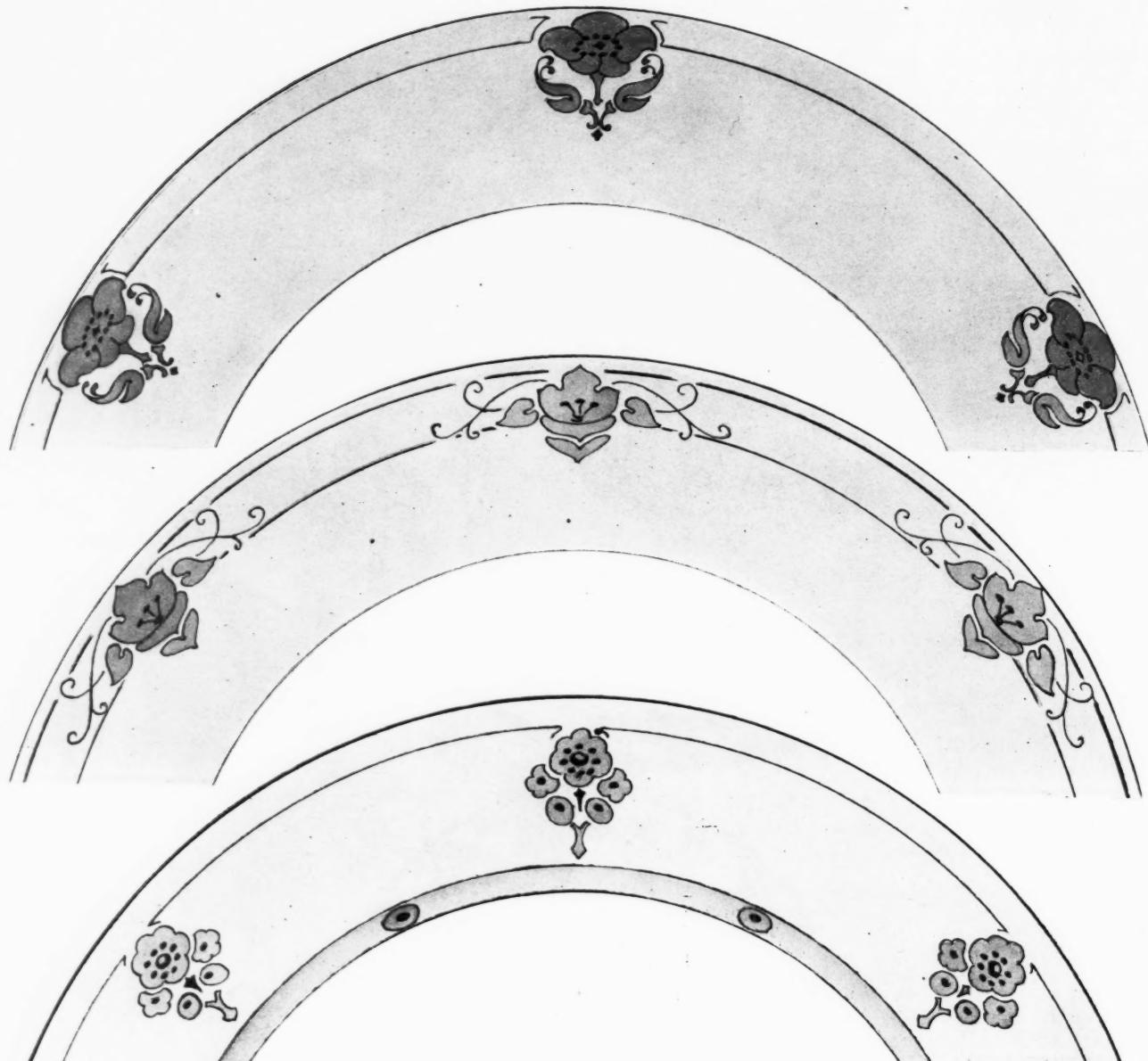
Q
O

G. TURTON

Q
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ADAPTATION TO CHINA OF CARD DESIGNS BY PUPILS OF MRS. STROUD



BEGINNERS' CORNER

THREE PLATES

Henrietta Barclay Paist

THESE three motifs, while shown adapted to plates, may be adapted to any small shapes, and may be carried out in color or gold. If gold is chosen, the motif is traced lightly in India ink, and a good quality of Roman gold applied smoothly all over the surface. If one wishes, use Roman gold for the flower, and green gold for the buds. If after firing and burnishing, the surface is not satisfactory, a second coat is necessary before the markings can be put in. When the gold is entirely uniform, the portions shown in ink are carried out in black (i.e., outlines, stems and centers of flowers as well as connecting lines). The band at edge can be gold or dusted color.

To carry out the same in color, the best results are obtained by dry dusting, directions for which have been given many times in previous numbers of this magazine.

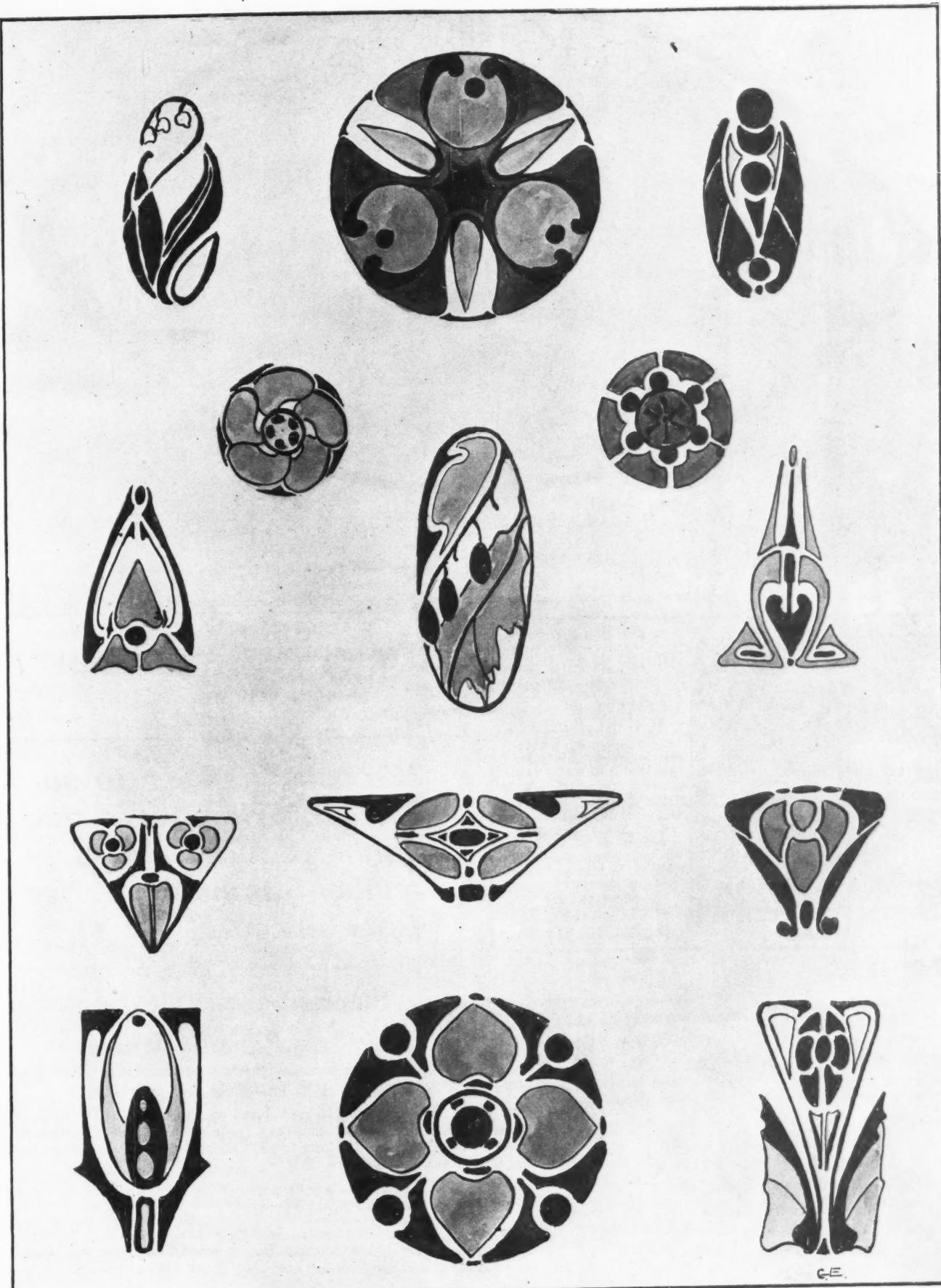
For the Rose motif at the top, do flowers in a soft pale rose

color, and a soft grey green for the buds and stems. Clean out the space for the stamens and center dot and fill with yellow and green. The lines will be done in gold. After firing if the outlines of the design are not perfect, it will have to be outlined with black or gold, but this will not be necessary as one becomes proficient in handling the color and uses proper care in cleaning up the design. A little accent, however, of black or gold gives character to the yellow stamens, and as the gold will probably need a second coat, a second fire will be necessary.

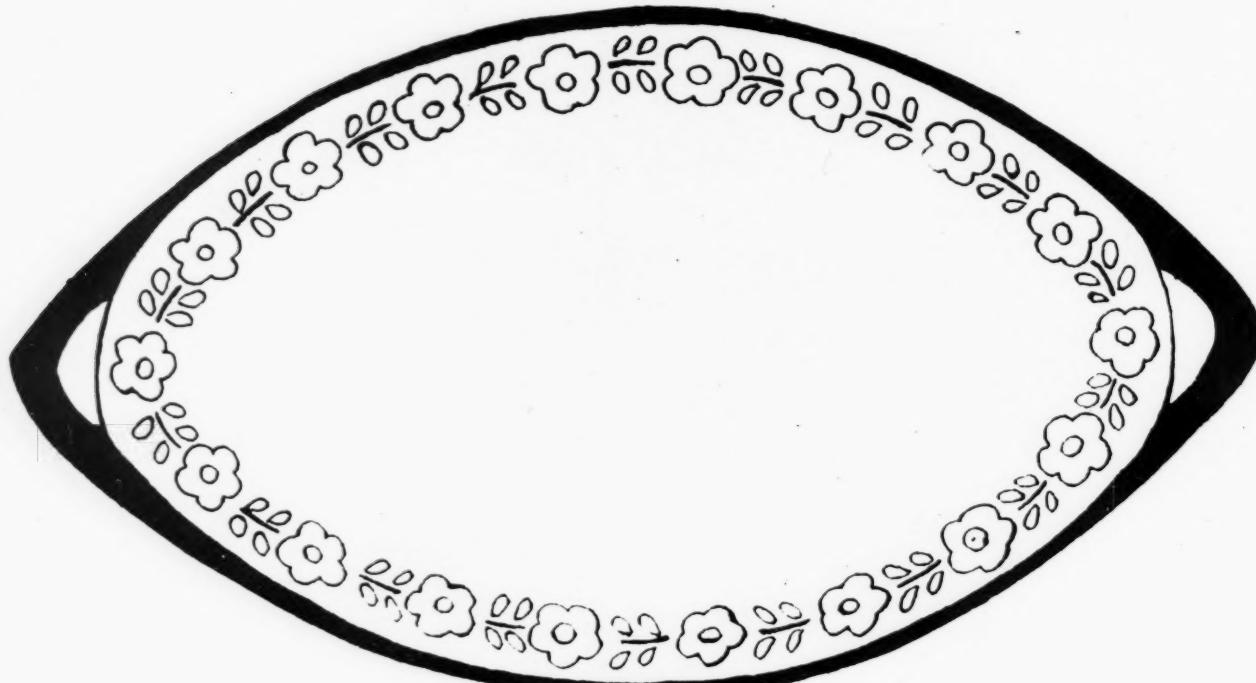
For the second motif, use a soft yellow for the flower, and light green for the stems. The stamens like the others may be black.

For the third motif choose a rhythm of Yellow, Orange, and Red-Orange; Yellow for the largest flower, Orange for the next, and Red-Orange for the lowest, outlining and marking all with black. For the little stem use a medium green. The little unit in the inner band, is Orange against a pale yellow band. Lines black or gold. The lines may be omitted when using enamels.

Another color scheme is a rhythm of lavenders and purples, using yellow and black as before.



CONVENTIONAL DESIGNS—GERTRUDE EVANS



OLIVE DISH—CLARK HAGAN

Rim and handle in Egyptian Blue enamel. Flower in Lotus Yellow with Wistaria center. Leaves Celtic Green. Stems Wistaria.

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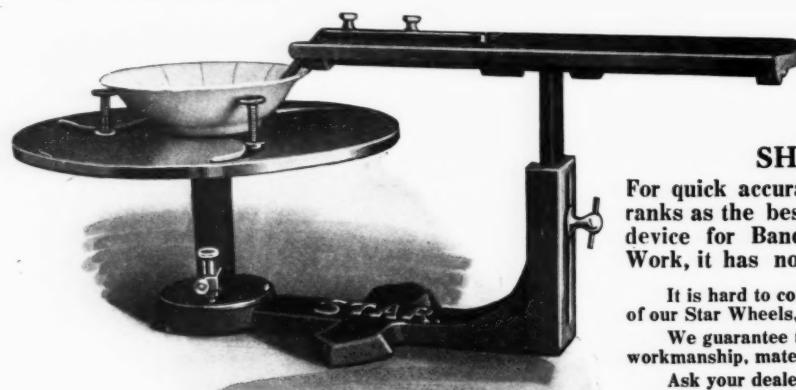
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*We call attention to our
Lists of Studies in the
July - August and Sep-
tember numbers. See
Lists on cover.*



Patented June 27, 1916.

SHOULD BE IN EVERY STUDIO

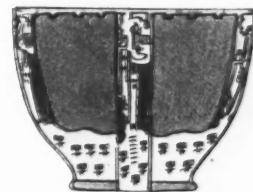
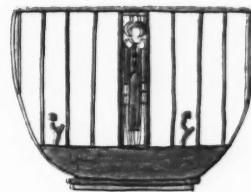
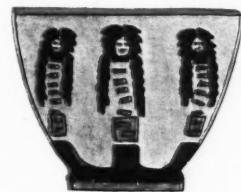
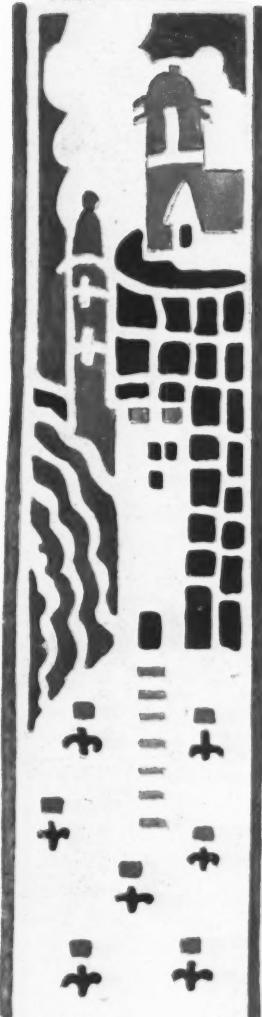
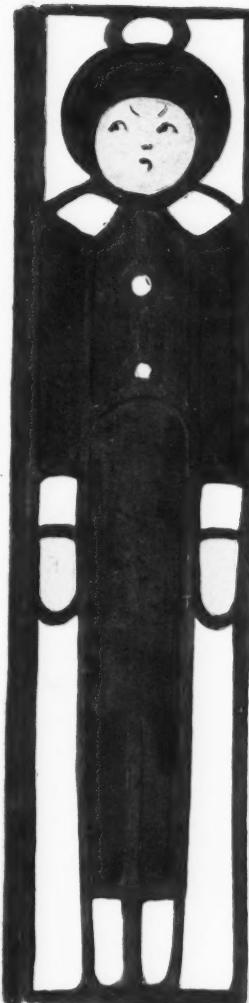
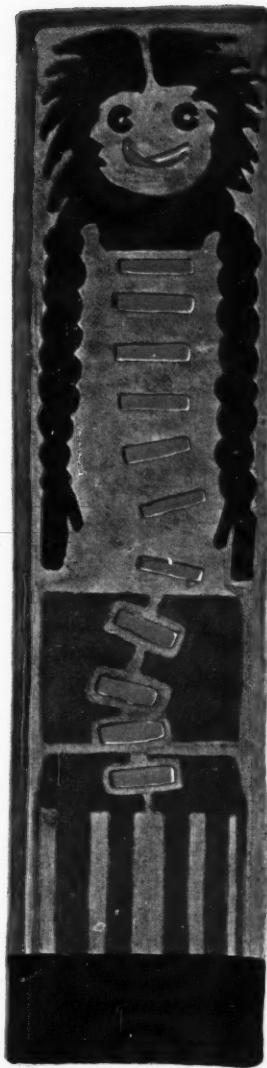
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